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EDITOR.

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Subscribers finding this notice marked will understand that their subscription expires with this number. The paper will be discontinued unless the subscription be renewed promptly.

HERE are editors and editors, editors and editors of musical works. The attempt of the musical hack to "paint the lily" by wantonly changing what the masters have written is ridiculous and should be frowned down, but there is plenty of work for competent editors in the line indicated by von Bülow in his edition of Beethoven's sonatas and by the revisors of the works included in Kunkel's Royal Editions. Such editors are benefactors to students and teachers.

THE editor of *Brainard's Musical World* thinks "the French are like children" because they hissed Van Zandt, and yet when the manager asked them whether they wished the opera of "Lakmé" to proceed said they did. Of course, children from over the Rhine are unusually bright, but editor in question was a child there himself; but ordinary children, say common American Anglo-Saxons, you know, would be considered rather undchildlike if they should, like the Parisians, see and express a distinction which the editor of *Brainard's World*, even with his "specs" seems to have overlooked—the "specs" must be Atlantic interpreter, and having stigmatized the latter should emphasize the stigma by approving the former.

## PROFESSIONAL JEALOUSY.

THE musical committee of the Apollo Musical Club, of Chicago, consisting of Messrs. Otis, Sprague and Brown, in making their annual report, dwell at some length upon an evil which is far from being confined to the Lake City—the apparent indifference of musicians to music. They say among other things: "It is estimated that there are about 2,500 men and women in Chicago, engaged in the study and practice of music as a profession. This number includes students, church and concert singers, organists, pianists, composers, etc." We will make this assertion, that a large majority of these people never go to any oratorio or symphony concert, or attend a musical performance, unless it is to be heard, and only when they get dead-head tickets.

Of the 382 names on the Associate Membership list of this club, there are not a half dozen representative people of the Chicago musical profession.

Again, it is estimated that there are about seventy-five church organists living in Chicago and vicinity. Some three years ago Mr. Frederick Archer, celebrated English organist, and reputation, gave a recital in Hershey Hall. This gentleman boasts that he has required the technique with scarcely any aid from a teacher. One would suppose that these seventy-five organists would be interested to know just what this technique was, and to get a real love for art will accomplish. The attendance at this recital was about what might be expected, not more than four or five of our seventy-five organ-

ists were present. Mr. Clarence Edley, in the progress of his "One Hundred Organ Recitals," met with a similar experience. These concerts consisted of a remarkable series of programmes, covering the best works of ancient and modern writers, and repetitions, and were played to a meagre attendance on the part of the very class, one would suppose, best fitted to enjoy them.

Once more. At the performance of the "Rose of Sharon," in addition to the season ticket holders, and the usual army of deadheads, there were about 400 paying people present. From careful observation we believe there were not more than fifty representatives of our musical profession present that night. Make it an even hundred. Very well then, how is it that there are more than fifty organists, solo singers, conductors, etc., etc., now flourishing in Chicago, possessed enough of musical enthusiasm to care to witness the performance in America of the most remarkable work ever written by any English composer, since Mendelssohn's "Elijah" at the "Birmingham Festival," forty years ago?

But we have pursued this subject far enough to show that a care of this talk of musical appreciation and art among those who should possess it is only sentimental gush!

Before commenting upon these statements, we wish to pause long enough to commend Messrs. Otis, Sprague and Brown for their straightforward statement of facts. To call an evil an evil and to point it out fearlessly, is the first step toward its removal. We shall be quite as plain spoken as they in our remarks upon this subject.

It is true that much of the musical appreciation among professional as well as amateur musicians is only "sentimental gush"; it is also true that there is an indisposition upon the part of professional musicians to pay for tickets to concerts, etc., but we believe that the principal cause of their neglect of concerts, and particularly those of a local character, is petty professional jealousy. Of course, it will not do for a musician to recognize another as his superior, and to go to hear another play or sing, would be, they seem to think, an admission that that other could teach them something. It does not appear to enter into the heads of these people, who spend half of their lives in teaching, that they can learn from an equal or an inferior. Perhaps, if they could slip in unseen, they would attend a good many concerts, but if they are seen, they may be thought to pay some homage to one who is a competitor, perhaps an already too popular competitor, for the patronage of pupils or concert goers. We know that this statement is anything but complimentary to musicians, but we have had unusually good opportunities for studying the subject, and have done so, the result being that we are quite sure that we are not mistaken in our statement of the existence and influence of this professional jealousy. Indeed, every musician will acknowledge that our statement is true of almost every other musician. People outside of the musical profession have come to know the existence of this petty jealousy among the disciples of the "art divine," and generally regard it as a sort of mild but incurable malice, inseparable from a musical organization and musical labors. If we thought so, we should not have written a line of this article, but we think the causes of this state of things are, to a great extent, removable.

Let us turn for an instant to another profession—that of the law. There is none other probably so free from the evil of petty professional spite. Why is this? Why the contrast of musical gild will in a profession whose business is a constant succession of mental battles, with the mutual distrust and depreciation in a profession, the basis of whose work is harmony? Are lawyers such superior beings? They are not. They are not more learned, or, neither better nor worse, neither more nor less human, in a word, than the musical brethren, but their profession is one that brings them much together. Now, to meet, even in a business way, one of whom you have spoken slightly is not pleasant, and hence the lawyer, if his opinion of some of

his professional brethren is not high, keeps it to himself, it is a matter of policy and personal comfort. This same feeling leads him to seek the good points in those with whom he is liable to be associated at any moment either as opponent or co-counsel, and as all have some good traits, he really comes to the conclusion that, so far as he is not such a bad fellow. Then again, there is the glorious privilege of fighting his battles out in open court, joined to the knowledge that the victor of to-day may be the vanquished of to-morrow. Upon the other hand, the musical profession, leaving out members of orchestras, who are usually good friends) is of a solitary nature, it is only by chance and at long intervals that its members meet each other. They know each other merely by sight and by reports, and as evil reports travel faster and farther than the good, they usually know each other by evil report. The bad they hear of, the good they have no opportunity to see.

We have said enough to indicate what we believe to be the principal cause of an evil that makes the musical profession ridiculous and seriously hinders musical progress. We do not think that the removal of this cause would eradicate the evil, but we feel sure it would greatly lessen it. What competition does for the legal profession, choice should do for the profession of music. Musicians should associate more together, what our supposed old scores organize into local societies and clubs in which the social and intellectual qualities can be jointly cultivated. Note that we say local clubs or associations. National or State societies are harmless, but we doubt whether they accomplish much good. They certainly do not reach the trouble we have been speaking of. It is easy for a musician to feel friendly toward another who lives a hundred or a thousand miles away; but in this case the "friendliness," if any, is bound to be to the detriment of the art, arising from indifference; and even if they were not so distant a friend can be of little practical utility in furthering musical interest in your home.

Doubtless some will say that the plan is not practicable, that you cannot get musicians together, etc. We recognize the difficulties, the principal of which is the existence of the sentiments of suspicion, hostility and jealousy of which we have spoken, but we do not think they are by any means insuperable. At any rate, we should hail with delight, as the dawn of a better day for music, the general formation of societies of local musicians from one end of the country to the other.

It was reading not long since, an account of the dream of a missionary to India at a time when it seemed as if the mission, the labor of a lifetime, was about to be destroyed. And this was the vision: The dreamer stood before a huge tree at whose trunk a number of men were hewing vigorously. Soon the tree was almost severed and the woodmen withdrew at a distance, leaving one of their number to give the finishing strokes. All looked on, and the mood of the forest came crashing down to the dust, but it moved not; then a voice was heard crying: "It is of no use, the tree is rooted in heaven!" and, looking up, the dreamer saw that its gnarled limbs disappeared in the clouds and that no blows from below could stir a single leaf of its green foliage. The true artist too is a missionary, a prophet of the Almighty, for the true, the good and the beautiful, science and religion and art, are a trinity of divine manifestations; and while preaching the gospel of art to the heathen, the artist is also a missionary, for the encouragements—the offensive patronizing of a shoddy society, the indifference of the mob and the neglect or even the onslaughts of a mercenary press—it is well for him to bear in mind that the tree of art cannot be brought down by petty attacks from below, because it too is rooted in heaven.









jewelry above all other passions. The young Chevalier Des Grieux, fresh from the college, tender and affectionate, meets her by accident, and the result is inevitable. He sees in her the fulfillment of his tenderest dreams: she is but too willing to flee with him from the convent to which her relatives are about to send her, to the gay life of Paris. To that capital they accordingly repair, and are seen in the second act leading an idyllic life at a modest lodging in the Rue Vivienne. The Chevalier dreams of marriage and perpetual bliss, but Manon by no means relieves the idea of love with an ecstasy, and is easily persuaded by Bretigny, the rich *fermier général*, to forsake her true love for the splendor which unlimited wealth can buy. Des Grieux, in despair, turns to religion for consolation. He enters a seminary and preaches a sermon at St. Sulpice, delighting all the ladies by his fervent piety. Among his audience is Manon, who, regretting what her own fickleness has done, makes her way to the sanctuary and by dint of tears and passionate repentance, regains her lover's heart. Once more they elope and again plunge into the gayeties of Paris. But Nemesis is at hand. Guillot de Montfortaine, another of Manon's lovers, has the Chevalier arrested as a fraudulent gambler, and he is crowned his revenge, obtains an order for the banishment of Manon to the American settlements. On her way to Havre she is faithful lover meets her once more. To effect her rescue he bribes the soldiers of escort, and is about to flee with her, when the girl, heartbroken with shame and misfortune, dies in his arms.

### THE MISERERE IN ST. PETERS.

MILIO Castelar, one of the grandest of word painters, thus describes the Miserere at St. Peters:



There is a grand and sublime ceremony—the Miserere of St. Peter. The music is exquisite, the effect surprising. Rome saw in the choir of the Miserere, the Protestantism in the arts of painting, sculpture and architecture, and prevent this inferiority they naturally sought a master of song, and found the sublime Palestrina, the Michael Angelo of the lyre. The Pope for the first time of the Miserere, in order that it should be heard only in that church, whose gigantic arches were completely in harmony with it. One day a noble youth heard, entranced, the Miserere. This youth, who may be called the Raphael of music, learned it by heart, and divulged it to the world. He was Mozart. The German genius came to steal the secrets of the Latin genius in the eternal war between two races. No pen can describe the solemnity of the Miserere! The night advances. The facade is in darkness. Her alarms are uncovered. Through the open arches there penetrates the uncertain light of dawn, which seems to deepen the shadows. The last taper of the *torchiere* is hidden behind the altar. The cathedral resembles an immense mausoleum, with the faint gleaming of funeral marches in the distance. The music of the Miserere is not instrumental. It is a sublime choir admirably combined. Now it comes like the far roar of the tempest, as the vibrations of the wind upon the ruins or among the cypresses of tombs; again like a lamentation from the depths of the earth or a moaning of heaven's angels; then into sobs and sorrowful weeping. The marble statues, gigantic and of dazzling whiteness, are not completely hidden by the darkness, but like the spirits of past ages coming out of the sepulchres and losing the shroud to join the intonation of this canticle of despair. The air and the vaults quiver and vibrates as if the words of horror were arising from the stones. This profound and sublime lament, this mourning of the angels, this cry into airy circles, penetrates the heart by the intensity of its sadness; it is the voice of Rome supplicating heaven from the tomb of the dead, as if under her sackcloth she writhed in her death agony. To weep thus, to lament as the prophets of old by the banks of the Euphrates, and of angels and celestial stones of the temple, to sigh in this sublime cadence, becomes a city whose eternal sorrow has not marred her eternal heart. Thus she is enslaved. David alone can be her poet. Her canticle is majestic and unequalled.

Rome! Rome! Thou art grand! Thou art immortal, even in thy desolation and thy abandonment! The human heart shall be thy eternal altar, although the fate of the world which thy prestige should perish, as the conquests that have made thy greatness, have departed! None can rob thee of thy God-gift which has been thy glory; thy pontiffs have sustained, and which thy artists will forever preserve.



### OUR MUSIC.

"RETURN OF SPRING,".....Theodore Mølling.

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"SUITE NOÛVE NO. 1,".....Edvard Grieg.

The introductory note to this suite sufficiently indicates its character and purpose. The compositions of Grieg are not calculated to please all musicians. Their strongly Scandinavian characteristics will attract some because of their novelty and repel others by their strangeness. Grieg is, however, one of the modern piano writers which one must know, in order to be abreast of the times, and, in this view, all our readers will thank us for presenting these compositions to them in the very best style. This suite really consists of four separate and complete compositions.

"BRIGHT EYES," (Duet),.....Carl Sidus.

From month to month some of our readers watch the coming of the REVIEW for the sake of the duets it contains. Here is another, easy, genial, well adapted to teaching, as are all of the pieces by this author, and edited in elegant style. Try it with your pupils.

"MEMORING WAVES,".....Robert Goldbeck.

This is a very poetic and artistic composition of only medium difficulty of execution. It is in the style of an author who deservedly stands high as a writer of *salon music*.

"TEARS FOR TO-MORROW, BUT KISSES TO-DAY,".....E. A. Andrews.

We should prefer kisses to-morrow as well as to-day, but since "to-morrow never comes" it may be what we want, after all. Mr. Andrews, who is a lawyer, doubtless intended to interpose "the law's delay" between himself and tears, either by obtaining a change of venue or a continuance before the morning. The song, in sheet form, has a charm which is here omitted, as we thought but few of our readers would care to have the choros. If wanted, send for the sheet music edition.

"RETURN OF SPRING,".....Mølling 75

"SUITE NOÛVE NO. 1,".....Grieg 60

"BRIGHT EYES," (Duet),.....Sidus 60

"MEMORING WAVES,".....Goldbeck 75

"TEARS FOR TO-MORROW BUT KISSES TO-DAY,".....Andrews 40

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# RETURN OF SPRING

POLKA-CAPRICE.

Edited by Charles Kunkel.

Theo. Moelling.

Allegretto. ♩ — 100.

*sf*

*Ped.*

*\**

*Ped.*

*\**

*Ped.*

*dolce.*

*p*

*1. h.*

*armonioso.*

*leggero.*

*Ped.*

*1. h.*

*1. h.*

*Ped.*

*1. h.*

*Ped.*

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First system of musical notation. Treble and bass staves. Pedal markings (Ped.) and asterisks (\*) are present. Fingerings (3, 5, 3, 2, 1) and slurs are indicated.

Second system of musical notation. Treble and bass staves. Pedal markings (Ped.) and asterisks (\*) are present. Fingerings (7, 3, 2, 1, 3, 2, 1) and slurs are indicated.

Third system of musical notation. Treble and bass staves. Pedal markings (Ped.) and asterisks (\*) are present. Fingerings (1, 8, 11, 2, 4, 5, 2, 1, 3) and slurs are indicated.

Fourth system of musical notation. Treble and bass staves. Pedal markings (Ped.) and asterisks (\*) are present. Fingerings (3, 7, 3, 7, 3) and slurs are indicated.

Fifth system of musical notation. Treble and bass staves. Pedal markings (Ped.) and asterisks (\*) are present. Fingerings (7, 5, 4, 2, 3, 1, 3, 1, 1, 1, 11, 2) and slurs are indicated.

Con brio.

First system of musical notation. Treble and bass staves. The bass line features a series of chords and single notes with fingerings (1, 2, 3, 4, 5) and pedaling instructions (Ped., Ped., Ped., Ped., Ped., \*, Ped., Ped.).

Second system of musical notation. Treble and bass staves. The bass line continues with chords and single notes, including fingerings and pedaling instructions (Ped., Ped., \*, Ped., \*, Ped., Ped., Ped.).

Third system of musical notation. Treble and bass staves. The bass line includes a crescendo marking (cres.) and continues with chords and single notes, including fingerings and pedaling instructions (Ped., Ped., \*, Ped., Ped., Ped., Ped., Ped., \*, Ped., \*).

Ben marcato la melodia.  
Con grazia.

Fourth system of musical notation. Treble and bass staves. The treble staff features a melodic line with slurs and fingerings (7, 3, 1, 5). The bass line has chords and single notes with fingerings and pedaling instructions (Ped., \*, Ped., \*, Ped., \*).

Fifth system of musical notation. Treble and bass staves. The treble staff continues the melodic line with slurs and fingerings (7, 3, 1, 5). The bass line has chords and single notes with fingerings and pedaling instructions (Ped., \*, Ped., \*, Ped., \*).



First system of musical notation. Treble and bass staves. Pedal markings (Ped.) and asterisks (\*) are present. Fingerings (1, 2, 3, 7) are indicated.

Second system of musical notation. Treble and bass staves. Pedal markings (Ped.) and asterisks (\*) are present. Fingerings (1, 2, 3, 7) are indicated.

Third system of musical notation. Treble and bass staves. Pedal markings (Ped.) and asterisks (\*) are present. Fingerings (1, 2, 3, 7, 8) are indicated.

Fourth system of musical notation. Treble and bass staves. Pedal markings (Ped.) and asterisks (\*) are present. Fingerings (1, 2, 3, 4) are indicated.

Fifth system of musical notation. Treble and bass staves. Pedal markings (Ped.) and asterisks (\*) are present. Fingerings (1, 2, 3, 4) are indicated.

[illegible]

ossia. 8.

Ped.

Ped.

Ped.

Ped.

Ped.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a treble and bass staff. The treble staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). It contains a melodic line with various ornaments (trills, grace notes) and fingerings (1-3, 2-3, 3-4, 4-5, 5-4, 3-2, 2-1). A bracket labeled '8' spans the first six measures. The bass staff begins with a bass clef and contains a simple accompaniment with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1. A bracket labeled 'h' spans the first six measures. The second system continues the piece with similar notation, including a 'Ped.' (pedal) marking under the first measure of the bass staff. The score concludes with a final chord in the treble staff.

Più Mosso.  
Con Bravura.

*f* Ped.



# SUITE NORSE.

Edvard Grieg.

## I

STARBE - LAATEN

Humoristischer Tanz.

Op 17. N<sup>o</sup> 18.

Many of Grieg's piano compositions, though gems, are too short for concert performance. The editor of this suite has selected from the best of these short pieces, such as could be welded into one whole, and placed them in the order that would afford the best contrasts and most artistic effects. This suite can therefore be played as a whole, or its component numbers may be played separately, as each is complete.

### Suite Première

*Allegro.*

*Execution.*

*A.* 1 3 1 2 3 2 or thus. 3 1 2 3 2

*B.* or thus. 3 2 3 2

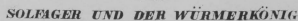
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Musical score for "The Rose Tree" in 2/4 time. The score is written for a piano (p) and features a melody in the right hand and a bass line in the left hand. The melody is characterized by a series of eighth and sixteenth notes, often beamed together. The bass line consists of simple quarter and eighth notes. The score includes a key signature of one sharp (F#) and a common time signature of 2/4. The piece concludes with a final cadence marked with a double bar line and a repeat sign.

The musical score for 'The Rose Tree' is presented in a single system with a grand staff (treble and bass clefs). The key signature is one flat (B-flat), and the time signature is 2/4. The score is divided into three measures. The first measure contains a treble staff with a melody and a bass staff with a simple accompaniment. The second measure features a treble staff with a melody and a bass staff with a more complex accompaniment, including a 'Ped.' (pedal) marking. The third measure continues the melody and accompaniment, also featuring a 'Ped.' marking. The score is written in a clear, legible font, with notes and rests clearly defined. The overall style is that of a traditional children's songbook.

The musical score for 'The Rose Tree' is presented in a two-staff format. The upper staff is in treble clef, and the lower staff is in bass clef. The key signature is one flat (B-flat), and the time signature is 4/4. The melody is primarily in the upper staff, featuring a series of eighth and sixteenth notes. The lower staff provides harmonic support with chords and single notes. The score includes various musical notations such as accidentals, slurs, and dynamic markings. There are also performance instructions like 'Ped.' (pedal) and 'fz' (forzando) indicated below the lower staff. The piece concludes with a final chord in the upper staff and a sustained note in the lower staff.

The musical score for "The Wind" by Maurice Strakosky is presented in a single system. The right hand (treble clef) plays a complex, rhythmic melody with many beamed notes and rests. The left hand (bass clef) provides a supporting bass line with fewer notes. The score includes various musical notations such as notes, rests, and dynamic markings like "ff" and "fz". The tempo is marked "Allegro" and the mood is "Moderato". The score is for a piano and pedal, as indicated by the "Ped." markings.



*Andante.*

*p*

*Ped.*

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the melody and the corresponding piano accompaniment. The second system contains the next two measures. The melody is written in a single staff with a treble clef and a key signature of one flat (B-flat). The piano accompaniment is written in a single staff with a bass clef and a key signature of one flat. The melody features a series of eighth and sixteenth notes, with some measures containing multiple beamed notes. The piano accompaniment consists of chords and single notes, with some measures featuring a 'Ped.' (pedal) marking. The score is numbered 1 through 8, corresponding to the measures of the melody.

[illegible]

The musical score for 'The Little Boat' (Op. 10, No. 1) by Robert Schumann is presented in a single system. The key signature is one sharp (F#), indicating D major or B minor. The time signature is 3/4. The piece is marked 'mf' (mezzo-forte) and 'dim.' (diminuendo). The score is written for piano, with a melody in the right hand and a bass line in the left hand. The melody is characterized by a simple, folk-like tune with a repeating eighth-note pattern. The bass line provides a steady accompaniment with a mix of eighth and sixteenth notes. The piece concludes with a final chord and a fermata over the last note.

The second system of the musical score for 'The Swan Song' continues the composition. It features a treble and bass staff with a key signature of one flat and a 4/4 time signature. The music includes various dynamics such as *cres.*, *f rit.*, *dim.*, and *pp e ritard.*. There are also performance instructions like *Ped.* and *rit.* with asterisks. The system concludes with a double bar line and a repeat sign.



REISELIED.

Op. 17. No 13.

Moderato.

or

The musical score is written for piano and consists of five systems. The key signature is one sharp (F#), and the time signature is 2/4. The tempo is marked 'Moderato'. The score includes various musical notations such as notes, rests, and dynamic markings (p, f). Pedal points are indicated by 'Ped.' and asterisks. The piece concludes with a 'sempre ritardando' instruction.

System 1: *p* (piano). The right hand plays a melody with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment. A dynamic marking *f* (forte) appears later in the system.

System 2: Continues the melodic and harmonic development. A *p* (piano) marking is present. A 'Ped.' (pedal) instruction is indicated with an asterisk.

System 3: Features a *f* (forte) dynamic marking. The melody continues with intricate fingerings. A 'Ped.' instruction is marked with an asterisk.

System 4: The melody becomes more active with sixteenth-note passages. Multiple 'Ped.' instructions with asterisks are used throughout the system.

System 5: The final system, marked 'sempre ritardando' (always slowing down). It concludes with a final chord and a 'Ped.' instruction.



TANZ AUS JÖLSTER.

Op. 17. Nr. 5.

*Allegro con fuoco.*



*Moderato e marcato.*





*meno mosso.* *stacc.*

*pp*

*piu mosso.* *cres.*

*Ped.* *Ped.* *Ped.* *Ped.*

*Coda.* *cen.* *do* *non legato.* *f* *fz* *fz*

*Ped.* *Ped.*

*or.* *f* *fz* *sostenuto.* *fz* *ff* *Piu Allegro e*

*Ped.* *Ped.* *Ped.*

*sempre string.* *ff* *fz*

*Ped.* *Ped.* *Ped.* *Ped.*

# BRIGHT EYES.

Carl Sidus Op. 77.

*Allegretto* ♩ = 120.

Secondo.

*mf*

FINE.

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# BRIGHT EYES.

*Allegretto*

♩ — 120.

Primo.

Carl Sidus Op. 77.

*p*

*f*

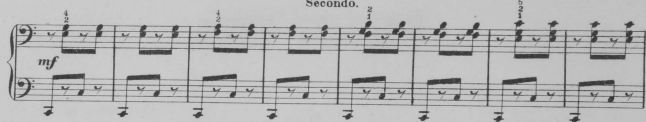
*mf*

*mf*

*f*

FINE.

Secondo.



Repeat from the beginning to Fine.

Primo.



Repeat from the beginning to Fine.

# TEARS FOR TO MORROW BUT KISSES TODAY.

Andantino.

E. A. ANDREWS.

The piano introduction is in 3/8 time, marked Andantino. It features a melody in the right hand and a harmonic accompaniment in the left hand. The melody begins with a half note G4, followed by quarter notes A4, B4, and C5. The left hand plays a steady accompaniment of eighth notes. Dynamics include a piano (*p*) marking and a crescendo (*cres*) leading to a fortissimo (*f*) section.

4. Sighs from thy bo - som for - ev - er ex - il - ing, On that young life still be  
3. Time scarcely felt in af - fec - tion like ours, - Steals the bright blow from the

The vocal melody is in 3/8 time, matching the piano introduction. It consists of two lines of music. The first line corresponds to the lyrics '4. Sighs from thy bo - som for - ev - er ex - il - ing, On that young life still be' and the second line to '3. Time scarcely felt in af - fec - tion like ours, - Steals the bright blow from the'.

1. Banish, Oh, maiden thy fears of to - mor - row, Dash from thy cheek love, the

2. Hear me then dear - est, thy doubts gently chid - ing, Know'st thou not true love is

The piano accompaniment for the first two lines of the song is in 3/8 time. It features a steady accompaniment of eighth notes in the left hand and chords in the right hand. The dynamics include a piano (*p*) marking.

4. hap - pi - ness smil - ing, Or if a frown must that smile chase a - way.

3. fairest of flow - ers, Haste ere the rose from thy cheek pass a - way.

The vocal melody continues in 3/8 time. It consists of two lines of music corresponding to the lyrics '4. hap - pi - ness smil - ing, Or if a frown must that smile chase a - way.' and '3. fairest of flow - ers, Haste ere the rose from thy cheek pass a - way.'

1. tear drop of sor - row, Pleasure flies swift - ly and sweet - ly a - way.

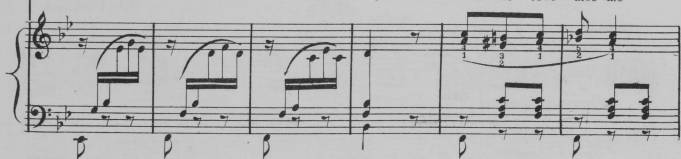
2. ev - er con - fid - ing, Why snatch from Cu - pid his ban - dage a - way.

The piano accompaniment continues in 3/8 time. It features a steady accompaniment of eighth notes in the left hand and chords in the right hand. The dynamics include a piano (*p*) marking.

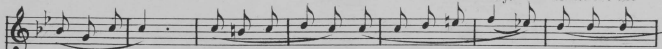
4. Frown then to - mor - row, but kiss me to - day,      kiss me love kiss me  
 a. Time now is ours, then kiss me to - day,      kiss me love, kiss me,



1. Tears for to - mor - row but kis - ses to - day,      kis - ses, love, kis - ses,  
 2. Love sees no mor - row, then kiss me to - day      kiss me love kiss me



4. kiss me to day,      Frown then to - mor - row, but kiss me to - day      Or if a  
 3. kiss me to day,      Time now is ours, then kiss me to - day,      Haste ere the



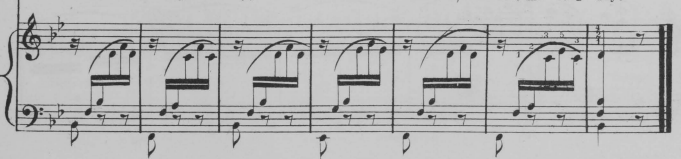
1. kis - ses to day,      Tears for to - mor - row, but kis - ses to - day,      Pleasure flies  
 2. kiss me to day,      Love sees no mor - row, then kiss me to - day      Whysnatch from



4. frown must that smile chase a - way,      Frown then to - mor - row, but kiss me to - day.  
 3. rose from thy cheek pass a - way,      Time now is ours, then kiss me to - day.



1. swift - ly and sweetly a - way,      Tears for to - mor - row, but kis - ses to - day.  
 2. Cu - pid his bandage a - way,      Love sees no mor - row, then kiss me to - day.



# Murmuring Waves

RAUSCHENDE WELLEN.

Meditation.

Robert Goldbeck.

Moderato M. M. ♩ = 88.

*mf* marcato la melodia.

or thus

Ped. Ped. Ped. Ped. Ped.

or thus

Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped.

*p*

Ped. Ped. Ped. Ped. Ped.



de cres cen do

Ped. Ped. Ped.

Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped.

perdendosi. rit.

Ped. Ped. Ped.

The musical score for "The Swan" by Camille Saint-Saëns is presented in a single system. It begins with a piano introduction in 3/4 time, marked "Allegretto". The introduction features a melodic line in the right hand and a supporting bass line in the left hand. The tempo then changes to "Allegretto" for the waltz section, which is in 3/4 time. The waltz section is characterized by a strong, steady bass line and a melodic line in the right hand. The score includes a piano introduction and a waltz section, both marked "Allegretto". The score is for piano and includes a pedal point.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a treble and bass staff. The treble staff features a melody in G major with a key signature of one sharp (F#) and a 3/4 time signature. The bass staff provides a harmonic accompaniment. The second system continues the piece, featuring a more complex bass line with triplets and sixteenth notes, and a treble staff with a melody that includes a key change to D major (two sharps) indicated by a double sharp sign (F#) on the first staff of the system. The piece concludes with a final chord in D major.

Musical score for "The Rose Tree" in 3/4 time, featuring a treble and bass staff. The key signature has two flats (B-flat and E-flat). The score includes a piano introduction, a main melody with a forte (ff) dynamic, and a concluding section. Pedal points are indicated by "Ped." markings. Fingerings are numbered 1-5. A section marked "8" is also present.



First system of musical notation. Treble and bass staves. Pedal markings (Ped.) are present under the bass staff. Fingerings (1, 2, 3, 4) are indicated above the treble staff. A dynamic marking *p* is present.

Second system of musical notation. Treble and bass staves. Pedal markings (Ped.) are present under the bass staff. Fingerings (1, 2, 3, 4, 5) are indicated above the treble staff. A dynamic marking *de...* is present.

Third system of musical notation. Treble and bass staves. Pedal markings (Ped.) are present under the bass staff. Fingerings (1, 2, 3, 4, 5) are indicated above the treble staff. A dynamic marking *f* is present. A vocal line with the word "cen" is visible.

Fourth system of musical notation. Treble and bass staves. Pedal markings (Ped.) are present under the bass staff. Fingerings (1, 2, 3, 4, 5) are indicated above the treble staff. A dynamic marking *f* is present.

Fifth system of musical notation. Treble and bass staves. Pedal markings (Ped.) are present under the bass staff. Fingerings (1, 2, 3, 4, 5) are indicated above the treble staff. A dynamic marking *f* is present. A vocal line with the words "de", "cres", "cen", "do", and "rall." is visible. The system concludes with a double bar line and a repeat sign.

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\$22 65

Brought forward	\$22 65
Andante from 6th Symphony (Sidus)	<i>Beethoven</i>
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Scherzo from Reformation Symphony—(Sidus)	<i>Mendelssohn</i>
Bohemian Girl—Fantasia.	<i>C. Sidus</i>
Starlight—Polka-Mazurka.	<i>J. C. Wetzel</i>
Study No. 13, op. 120.	<i>J. B. Duvernoy</i>
Study No. 14, op. 120.	<i>J. B. Duvernoy</i>
Water Sprites—Polka Caprice.	<i>C. Kunkel</i>
Supplication.	<i>Rite-King</i>
Christmas Chimes.	<i>Schubert-Klein</i>
Wm. Tell—Fantasia.	<i>C. Sidus</i>
Spinnerel.	<i>H. Loeblich</i>
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Pansy Waltz.	<i>M. McCabe</i>
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Study No. 15, op. 120.	<i>J. B. Duvernoy</i>
Rigoletto—Fantasia.	<i>C. Sidus</i>

Total Piano Solos. \$30 00

#### SONGS—1883.

God is a Spirit—Sacred.	<i>W. S. Bennett</i>
'Tis I alone can Tell.	<i>C. Riegg</i>
Thy Name—Ballad.	<i>A. G. Robyn</i>
I cannot sing the old songs.	<i>Clarel</i>
Rose of Love—Serenade.	<i>F. P. Tamborini</i>
We meet above.	<i>L. Lebe</i>
More.	<i>C. Kunkel</i>
My Lady Sleeps.	<i>E. R. Kroeger</i>
When I breathe thy name.	<i>G. E. Jones</i>
Some Day.	<i>M. Wellings</i>
Credim! (Believe me)—Romance.	<i>F. Henric</i>
The Stolen Kiss.	<i>M. L. Epstein</i>
Sleep, then, my child.	<i>I. D. Foulon</i>
Idina ken the reason why.	<i>I. D. Foulon</i>
So much between us.	<i>E. R. Kroeger</i>
The Penitent's Prayer (Sacred).	<i>C. Kunkel</i>
Yon See Mamma.	<i>F. P. Tost</i>
Yes or No?—Grand Waltz.	<i>C. Kunkel</i>
Moorish Serenade.	<i>R. K. Kroeger</i>
Love's Morning Message.	<i>Frans Abt</i>
Come to the Dance.	<i>Lady Core</i>
The Bridge.	<i>Lady Core</i>
Three Fishers.	<i>C. Kunkel</i>
Tick, Tack, Quack, Tick, Tack.	<i>C. Kunkel</i>
Love calls my soul.	<i>Dr. E. Voelter</i>

Total Songs. \$10 95

#### PIANO DUET—1883.

Dance Caractéristique, No. 1.	<i>E. R. Kroeger</i>
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### VOLUME VII, 1884.

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Snow-Flakes—Reverie.	<i>S. H. J. Heck</i>
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Lucia di Lammermoor, Fantasia.	<i>C. Sidus</i>
Study.	<i>S. Sidus</i>
Polka Whispers.	<i>Ch. Aucketer</i>
Martha Fantasia.	<i>C. Sidus</i>

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Brought forward.	\$2 65
Under the Rainbow.	<i>Ch. Aucketer</i>
Margie Waltz.	<i>C. T. Simon</i>
Pure as Snow.	<i>G. Lange</i>
Nearer my God to Thee (Grand Concert)	<i>Rite-King</i>
Paraphrase.	<i>C. Sidus</i>
Forest Bird Waltz.	<i>C. Sidus</i>
Evening Chimes—Reverie.	<i>Jean Paul</i>
Morning Chimes—Reverie.	<i>Jean Paul</i>
My Idol (Song without words).	<i>E. R. Kroeger</i>
Val de Brillante.	<i>E. R. Kroeger</i>
Rigoletto Fantasia.	<i>C. Sidus</i>
March Humoresque.	<i>E. R. Kroeger</i>
Polka Gracieuse.	<i>E. R. Kroeger</i>
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Zwei Albenbaeuer.	<i>E. R. Kroeger</i>
March of the Magi.	<i>E. S. Klein</i>
Grandmother's Story.	<i>C. Sidus</i>
Sylphentanz—Caprice.	<i>E. R. Kroeger</i>
Mazurka in G minor.	<i>E. R. Kroeger</i>
Polonaise in C sharp minor.	<i>M. J. Epstein</i>
Editha Waltz.	<i>Liale Colby</i>
Bleeding Heart—Nocturne in D flat	
Th. Dichter.	
Lucia di Lammermoor Fantasia.	<i>Jean Paul</i>
Rustling Leaves—Valse Caprice.	<i>E. S. Klein</i>
Heather Rose.	<i>Ontario Lange</i>
Heather Bell Waltz.	<i>J. Kunkel</i>
La Chasse.	<i>J. Kunkel</i>
Oleander Blossoms Galop.	<i>C. T. Simon</i>

Total Piano Solos. \$18 65

#### SONGS—1884.

Love's Power.	<i>A. Jensen</i>
La Folia.	<i>M. Muszkowski</i>
Sleep, Baby, Sleep.	<i>C. Kunkel</i>
I Wrote my Love a Letter.	<i>Lady Dufferin</i>
Good Night, my Love.	<i>E. R. Kroeger</i>
November.	<i>A. G. Robyn</i>
My Mother's Future.	<i>Will de Fort</i>
The Rainy Day.	<i>Ch. Kunkel</i>
The Soldier's Home.	<i>Ch. Overbury</i>
Merry I Roam, Waltz.	<i>Ch. Schleffers</i>
The Hero's Return.	<i>I. D. Foulon</i>
Alice.	<i>J. Kunkel</i>
Bedouin Song.	<i>E. R. Kroeger</i>

Total Songs. \$5 00

#### PIANO DUETS—1884.

Wm. Tell, Fantasia.	<i>E. R. Kroeger</i>
March of the Amazons.	<i>C. Sidus</i>
Il Trovatore, Fantasia.	<i>C. Sidus</i>
Rigoletto, Fantasia.	<i>C. Sidus</i>
Bohemian Girl, Fantasia.	<i>C. Sidus</i>
Charming Waltz, Waldeuteil.	<i>C. Sidus</i>
Fra Diavolo, Fantasia.	<i>C. Sidus</i>
Jays of Spring, Waltz.	<i>C. Sidus</i>
Child's Prattle, Rondo.	<i>C. Sidus</i>
Fant.	<i>C. Sidus</i>
On Blooming Meadows, Waltz.	<i>C. Sidus</i>

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(which is not true). "I knew it," says the King; "bring him to me and I will take care of his future."

"The King has said it!" ("Le Roi l'a dit") and it must be so," says the Marquis to his wife, in explaining the interview. But having no other of his own, the question is where to find one to take his place and to present to the King. For this purpose the Marquis consults his dancing master, and the latter promises to arrange the matter satisfactorily. Benoit, a stout country lad, who is making love to Javotte, the servant of the Marquis, is selected for the son, and after considerable polishing by the dancing master, he is made up to look reasonable enough to be presented to the King. But Benoit takes too well to his new station, and in a short time gets his pretended sisters and himself into all manner of scrapes. He ends his exploits in a duel with two lovers of theaters, in which he falls, and feigns being killed in order to save his bones. The news of this duel reaches the King, who at once apprises the Marquis of the death of his son, and rewards him for his loss by making him a Duke. The Marquis rejoices over his good fortune, glad to be rid of such a scapegrace of a son, when presently Benoit "turns up" with open arms rushes to embrace his father, but the latter thrusts him away with the words: "I know you not! You are dead! I no longer have a son! The King has said it!" "Le Roi l'a dit," Benoit's only chance lies in marrying the servant Javotte. Aside from these principal incidents there are some very amusing scenes between the other characters. For example, the rivalry of the four suitors for the hands of two of the daughters; and the suspicions of the Marchioness, who believes that the Marquis has been unfaithful to her and that Benoit is really an illegitimate son of the Marquis.

## THE STRAUSSSES.

THE name of Strauss is everywhere familiar. For half a century Strauss has been the recognized "waltz king," and Strauss waltzes have been played by every band in Christendom. It is not, however, so generally known that this name is borne by four persons, all famous composers and leaders of Vienna. They are all of one family, the father, and the other three sons. It was the bewitching waltzes of the father, Johann, who died in 1849, that first gave celebrity to the name. His charming "Songs of the Danube" was not less popular in its day than the "Beautiful Blue Danube," written by his son, while his "Sophie Waltz," whose plaintive strains have moved every lover of light music, has been made still more famous by the story of disappointed love associated with its composition and first playing. Johann, the eldest son and the greatest of all dance music composers, was born in 1825. When a boy, he played the first violin in his father's orchestra, but he soon organized a band of his own which rivaled that of the elder Strauss, and which has won the laurels of every capital of Europe. Of his published compositions, numbering nearly four hundred, the most widely known and popular is "On the Beautiful Blue Danube," but many of his other waltzes are equally charming. Josef Strauss, the second son, died in 1870, at the age of forty-three years. He left nearly three hundred compositions. His waltzes have a beauty and freshness all their own, and deserve their great popularity. His "Village Swallow" waltz is as lovely as any of the Strauss music. Edouard, the youngest of the family is now delighting the Viennese with his magnificent orchestra. He has published more than two hundred compositions, and is rapidly increasing the number. One of his earliest waltzes, "German Hearts," showed that he had the genius of his father and brothers. From him the supply of the new Strauss waltzes must chiefly come, as Johann has devoted himself in recent years to the composition of light operas. The published compositions of the Strauss family number over two hundred, of which between three and four hundred are waltzes.

PAGANINI was a kind of spectral apparition; tall, thin, with yellow eyes and enormous fingers. Viennetemps was violin exception, but Paganini never touched his small and looked like a notary. Paganini studied continually. The former had a miraculous execution and played with any stringer he wished. Paganini was a bow, and Viennetemps a bowed, correct and severe, bestowed on music the same took great care of his violin and bow. Paganini was a violinist, and Viennetemps a bowed. The former had more fire; the latter lived in a lightning bolt played with exactness—a wonderful preston, and both made a fortune. Viennetemps estate is said to be worth three million francs.



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MAJOR AND MINOR.

SENBRICH has been decorated by the King of Portugal.

REBINSTEIN is at work upon a new concerto which he intends to play next winter.

CARL REINER, the celebrated head of the Leipzig Conservatory, is writing a comic opera, "Ovid at Court."

The receipts of "The Mikado" at the Savoy Theatre, London, are larger than those of "Patience" and they were the largest of any of Gilbert and Sullivan's productions.

ADELINE PATTI's European tour commences with Madrid in November; then she visits Lisbon, Monaco and Vienna. Later she sings in various cities of Germany and France.

We see that an eastern "lightning-tuner" advertises for a place. There is "a lot" of lightning in St. Louis this season of the year that needs tuning badly. Come west, young man!

The street on which Wagner's villa, Wahnfried, is situated in Bayreuth, has been changed from the very unmusical name of the "Reinweg" (race course) to "Richard Wagner Strasse."

THE Berliner Freidenkblatt speaks in very flattering terms of the recently published composition, "Wagner's Waldes Scene," by Phil. B. Perry, of Sedalia, Mo., who is now studying music in Germany.

It is said that Mrs. Adeline Patti is busy upon a series of articles for *Harper's Magazine*. This series will be largely autobiographical, containing many reminiscences of the diva's interesting career.

THE celebrated orchestra of La Scala, Milan, conducted by Faccio, will make a tour in the west of Germany, Belgium and Switzerland and visit Basle, Bern, Zurich, Strassburg, Brussels and Antwerp.

MR. GEORGE CARTER of Vose piano fame, made us a pleasant little visit recently. He reports himself as highly gratified with the result of his labors. Work seems to agree with him, for he looks younger and stronger than ever.

News comes from Wilmart that a fire broke out in Liszt's villa. A lamp in his valet's room was overturned, and the hanging attire window took fire. Books, clothing, etc., were burned, but the fire, fortunately, did not reach Liszt's apartments.

MUSICIANS from the Congo in Africa have arrived at the Antwerp Exposition. Among them is a very curious composer called Kassoukou, who plays a tambour, accompanying himself vocally in a very original manner. He plays also a tremendous fute.

MR. H. J. SCHOPACKER, well known as teacher and composer, recently paid the REVIEW office a brief call. As he is an old friend of Mr. Kunkel, our publisher and he renewed the communion of "and lang syne." We the editorial "we" were much pleased to make his acquaintance.

It appears that the king of Bavaria, the backer of Richard Wagner, will sell his bankrupts. His enormous expenses for the selfish gratification of artistic pleasures, have swallowed his debts that some arrangement will have to be made in reference to them, and an appeal to the country will become necessary. Hurrah for royalty!

A CONGRUENT piano dealer has found a music teacher who won't accept a commission on a sale from principle. The teacher should unite and build a glass case and exhibit this man throughout the length and breadth of the land! So says the American Art Journal. We will agree in advance to pay a quarter of one hundred earned worth (quarter of a dollar, remember), for a sight of this new one!

BOLLEMAN Brothers have the management of the St. Louis Mendelssohn Quintette Club for the season of 188-8. The concert are to be given in the new Exposition hall. The club will consist of Mr. Geo. Hoeft, First Violin; Mr. Valentine Schopp, Second Violin; Frank Jocke, Viola; Mr. Carl Froelich, Cello; Mr. Victor Ehling, Pianist.

MISS MARIE CONDON, for two or three seasons prima donna of the Duft's opera company, died of Bright's disease on June 24, at her mother's, in New York, aged 25. She had studied for the opera in Italy, and when the parental purse gave out, as it did before she had completed her course, she received straitened instruction from George Swank, the layman, who was a very strict and a lady both off and on the stage, and this was to some extent unable to quite forget her earlier manners while she was. In fact, however, gave her an air of refinement which, united to her agreeable personal presence, made the public feel a sort of paternal interest in her.

MR. FREDERICK GRANT OLIVSON, speaking of the "American College of Musicians," after explaining that the examiners will not be ready to examine until next year (they must have time to read up, in order to know the answers to their own questions) says that "The candidates must present themselves for examination voluntarily, if at all, and because they desire to obtain the degree." This is very reassuring to those timid musicians who have feared that the American College examiners would leave them on the streets in order to secure a few specimens upon whom to try the toxic effect, if any, of their contemplated degrees. We can assure our readers that the amount of the dose of degree will be so diluted as to be without appreciable effect of any kind.



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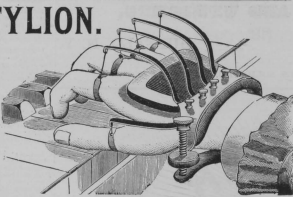
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AUDREAN, composer of the "Mascotte" is writing a serious opera.

BLIND Tom who has unfortunately lost his modicum of reason was brought up at Warrentown, Virginia, to have his custody confirmed. The contestants are his mother, colored, and Mrs. Bethune, the widow of Blind Tom's late manager. The judge remanded Blind Tom back to Mrs. Bethune, who had formerly care of him. His insanity is said to be caused by over exertion and excitation.

THE *Chicago Music and Drama* informs us that the Western College of Toledo, Iowa, has conferred the degree of doctor of music upon Mr. H. S. Perkins, conductor of musical conventions and author of several tunes. Now will some one tell us here in—Iowa Toledo and what its faculty or board of trustees has to do with music? Is it not a new thing for a college to have the village schoolmaster conferring the degree of D.D. upon every country parson. The American College of Musicians should look to its laureates, the Western College of Toledo, Iowa, is a thing to be proud of. The college will place H. S. Perkins on accepting a degree from another source unless he will promise to accept two (paying the usual fees, of course) from the "American College of

The Salisbury, N. C. *Carolina Watchman* of June 18th, says: "The Music School of Prof. and Mrs. W. H. Neave have just given the citizens of Salisbury two most excellent concerts. They were of the highest order, and reflected much praise on these most efficient and thoroughly conscientious teachers. The first evening's entertainment was miscellaneous concert, wherein the pupils were presented as soloists, either as vocalists or pianists. As the programme embraced nineteen selections, it will hardly be expected that they will be reviewed separately. The large audience that heard the

That night the lovely operetta, (*Sargon's*) entitled: "Lily Bell the Culprit Fay" was rendered. The stage was gorgeous in its beautiful array of sweet scented flowers, and the fairy girls—they were as beautiful and graceful as the idea fairy—did their parts more like artists, than mere debutantes. It was beautiful! The audience, a large and cultivated one was warmly enthusiastic throughout."

"The Indicator, of Chicago, says: 'A great number of Chicago artists are packing their knapsacks for summer sketching tours. The most singular thing about it is that the sketches are about as sure to hatch into finished pictures as the eggs of the artist. The first story is that. In the first place Chicago artists seldom seem to have more than sketch and in the second Chicago wealth seems to have no room on its walls for Chicago pictures. Let Fanning, the artist, be a guide to a publishing copy painted by pupils in Roman streets here and adorning the ornate altars and Chicago purse strings are loosed at once, while the modest merit of home talent is allowed to shiver in the shade.'

Now it is quite different in St. Louis. As soon as a local artist paints a picture there are dozens of buyers who fight to get into his studio to be the first to bid on it. A special detail of police has to guard the doors to prevent bloodshed. Why? Because the buyers have to have their pictures covered by many companies for fear that their unfinished work should be purchased from them at ten times the price they ask for it. I, Mr. Fox, doubt our statement let him ask Kretschmar, who has been here for some time, to tell me whether he avoids that species of annoyance, and he will then know the value of historic fame, we never tell a—*Et cetera*, never improve upon the truth.

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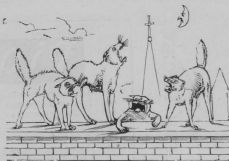
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She could tell the great uncle of Moses,  
And the dates of the Wars of the Roses,  
And the reason of things—  
Why the tedious rose rings  
In their red aboriginal noses.

Why Shakespeare was wrong in his grammar,  
And the meaning of Emerson's "Brahma,"  
And she went chattering round  
With a little black box,  
And a small geological hammer.

She had views upon co-education,  
And the principal needs of the nation,  
And her glasses were blue,  
And the number she knew  
Of the stars in each high constellation.

And she wrote in a handwriting clerkly,  
And she talked with an emphasis jerky,  
And she painted on tiles  
In the sweetest of styles,  
But she didn't know chicken from turkey.

—Ex.

INDIANS are hair 'em scarce 'em sort of fellows.

Is whooping cough a disease peculiar to coopers?

Don't judge of a man's character by the umbrella he carries. It may not be his.

Mrs. PARSONS declares herself "dead set" against the "reformed Serpents".

A FLY is said to have 16,000 eyes. No wonder he is careless where he leaves his speck.

One Mother Hubbard may have been from Chicago—she had so much room in one shoe.

WHEN the young men invite the girls to moonlight walks, are they fishing snakes?

How to make a pair of back stairs—Let two women with new bonnets on pass each other on the street.

A ST. LOUIS maiden wants to know how to avoid having a moustache come on her upper lip. Eat onions.

DEAN SWIFT prophesied that he would die first at the top; he did not expect to ever become bald-headed.

It was Artemus Ward who said there are two things in this world for which no one is ever prepared—Sandy, Wink.

"If Jones undertakes to pull my ears," said a loud-spoken young man, "he'll just leave his hands full." Those who heard him looked at his ears and smiled.

A TRAVELER in Utah says that he counted fourteen infatuate helms in one door of a cabin on the Jordan River. If this be true, it was indeed a one-door-fall night.

It is said that someone will remove stains from furniture (It has also been known to remove the furniture, stains and all, with the stove) and a red-headed girl thrown in.

"Who was it that said: It is not good for man to be alone?" asked a Sunday school teacher of his class. A bright boy answered, "Thank you, sir, when he was in the lion's den."

As old man of woe, suffer, who had lost a leg, became a retailer of peanuts. He said he was obliged to be a retailer, because, having lost a leg, he did not need to be a whole seller.

The first musical amateur said he would take the viola; the second, that he would take the viola; and the third, that he would take the horse-car and go home.

JOHN, on hearing the Mexican Tiyndal hand spoken of as a band of "picketed musicians" at a recent concert, said: "Ah, I understand; they were picked before they were ripe!"

"Is choosing a wife," says the *Pharmaceutical Journal*, "be governed by her chin." The worst of it is that, after having chosen a wife, one is apt to keep on being governed in the same way.**BARR'S**

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"Oh, dear!" exclaimed Edith to her doll "I do wish you would at all. I never saw such a funny thing in my life. Why don't you act the grown up folks and be all and stupid for a while?"

A woman may offer in excuse for her red nose, that she laces too tightly, but what shall a man say?—No, he can offer the same excuse. He also gets too "tightly" by so lacing himself.—*Norwich Free-Press.*

PARIS: "I have just been painting a portrait of Gladstone," remarked a celebrated artist to the Earl of A., a furious Tory. "Have you?" returned the other avengely. "I am glad of it. Curse him! I hate him!"

"TOMMY, did you hear your mother call you?" "Course I did." "Then why don't you go to her and tell her that you see she's nervous, and it'll shock her awful if I should go too distant."

The baneful effects of drink. O'Mulligan.—"I drink, sure that's the curse of Old Ireland. Drink—that makes a man hate his wife, share his children, go out to shoot his landlord—and miss him too, bead!"

He took his girl to Gloucester.  
And there, by Jove, he lonesome,  
And as he happened to have his Gloucester,  
He fell to and lustily consoled.

We reproduce the following pastoral for the special benefit of our rival subscribers: "I don't till the loss of the night leader that boy around your door. Each meal the road doth eat a hundred bags of more. He sits around with aspect keen, his bug is near, then shoots he forth his little tongue like lightning double eared. And then he sobers up and says, 'I shut his ugly mug, and patiently doth wait until there comes another bug.'"

The organ blower in a London church once fell asleep during the service, of which fact the audience soon became conscious by the vigorous frowning of his own organist, Arthur Hall, the preacher, after hearing it for awhile, stopped and remarked:

"I do not object to a quiet nap on a hot day, and am flattered at being able to contribute to anybody's repose, but while trying to be able to give the beloved sleep, I wish it did not seem to me that I gave the like to myself. There is a man snoring in the congregation, and I shall be obliged if he would wake him up, and practice he had in his youth."

The offender was quickly aroused.

## MAJOR AND MINOR.

MR. GLADSTONE, the late English Premier, is said to have been a very fine tenor voice. His music teacher, the late Sir Julius Benedict, used to say to him as he sang, "You are a fine singer, and ascribes much of his eloquence as a speaker, to the vocal tones and practice he had in his youth."

The poet Heine's wife was a round, full-faced woman, with large black eyes, a smiling mouth filled with whitest teeth, and fully developed figure. Her voice in particular was a perpetual delight to him; his praises of it were constant, and he told Miss Janssen that during his long acquaintance that voice had recalled his spirit "at the very moment when decidedly it was sinking itself toward the unknown fatality." Her might as he was shaken by a mysterious spasm of her throat, he saw to seem the sure prelude of death itself, his wife took his cold hand, clasped and warmed it, and he heard her say, "I have pity on me." My petted died this morning, and if I were alone, I should be too wretched." Heine's quaint comment was, "It was an order, and I obeyed and kept alive when such good reasons were given, you know."

IN ONE of the hill towns of old Lincolnshire county is a soprano of a Congregational church noted for her voice. The other singing the white-haired old clergyman lined out the opening hymn, and the organist, after a lingering glance at his seat in the little street-cooked his head on one side, planned his hands down on the keys and kicked at the pedals. The choir stopped laughing and gasping, cleared their throats and arose to sing. They struck into the hymn in good style, that is, all excepting the soprano. Not a sound from her musical throat! Her pretty face was at a red flush, and her jaw was working convulsively. When it came to her solo part she was ten cracked their necks at their, and the old gray-headed dumb. The choir couldn't believe their ears, the congregation. The soprano pushed his specs away up on his forehead and stared. The choir sang a single verse and stopped. By this her manly brow was at a red heat, and the perspiration on her face had just ruined her best Sunday bang. At last, with a final "yes," she jerked her teeth apart and exclaimed in an undertone: "If I ever catch that Jones young 'un that gave me that bunk of marble talk, I'll break her neck!" Let us pray," said the old gray-headed clergyman, solemnly. But everybody with earshot of the choir stopped to grin first.—*Harford Times.*

SEVERAL of the musical magazines published in the United States are congratulating themselves over the fact that, in spite of the hard times, their subscription lists have not diminished. Our publishers inform us that a comparison of the lists for June 18th, showed an average increase in the subscription list for the year of nearly fifteen per cent. While this is a less increase than for the two years before, it is gratifying. We ask our readers to speak of the Review to their musical friends, i.e., to those who know good music from bad when they say it. The others had better subscribe for some other musical journal.

